R.CED

PAINTINGS BY MODERN ARTISTS

A GROUP OF MODERN PRINTS

FROM VARIOUS OWNERS

INCLUDING MRS MARIE BALLENTINE

AND MRS E. GRUENBAUM

PUBLIC AUCTION SALE
APRIL 20 AT 8 P. M.

PARKE-BERNET GALLERIES · INC
980 MADISON AVENUE · NEW YORK · 1950

SALE NUMBER 1152

FREE PUBLIC EXHIBITION

From Saturday, April 15, to Date of Sale
Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Thursday Evening, April 20
at 8 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE • 76TH-77TH STREET
NEW YORK 21
TRAFALGAR 9-8300

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Sales Conducted by
H. H. PARKE
L. J. MARION · A. N. BADE
H. E. RUSSELL, JR. *and* A. NISBET

1950

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MODERN PAINTINGS

PISSARRO ✦ SISLEY ✦ FORAIN

UTRILLO ✦ BRAQUE ✦ CHIRICO ✦ MONET

RAFFAELLI ✦ MANCINI ✦ BOLDINI

A GROUP OF MODERN PRINTS

Property of Various Owners

INCLUDING

MRS MARIE BALLENTINE

New York

MRS E. GRUENBAUM

Forest Hills, N. Y.

Public Auction Sale

April 20 at 8 p. m.

PARKE-BERNET GALLERIES · INC

NEW YORK · 1950

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

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3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot", then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

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Sales Conducted by

H. H. PARKE

L. J. MARION • A. N. BADE

H. E. RUSSELL, Jr. *and* A. NISBET

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LIST OF ARTISTS

	CATALOGUE NUMBERS
Adrion, Lucien	65, 87
Archipenko, Alexander	23
Avery, Milton	57
Bauchant, André	41
Bellows, George W.	12
Bepo, Georges	62, 78
Bérard, Christian	110
Biddle, George	55
Boldini, Jean	80
Bombois, Camille	39, 43, 59
Bouché, Louis	117
Braque, Georges	13, 73
Calder, Alexander	120
Cazin, Jean Charles	67
Ceria, Edmond	104
Cézanne, Paul	14
Chagall, Marc	3, 77
Chirico, Giorgio de	97
Clemens, Paul	107
Coubine, Othon	116
Cross, Henri Edmond	105
Derain, André	79, 109
Dufy, Jean	50, 56, 108
Dufy, Raoul	83
Edzard, Dietz	64
Eisendieck, Suzanne	68
Fages, Arthur	106
Fantin-Latour, Henri	37
Forain, Jean Louis	1, 6, 88
Friesz, Othon	74
Gall, François	38
Gerband, A.	63
Gris, Juan	4
Gromaire, Marcel	42, 49
Grosz, George	102

CATALOGUE NUMBERS

Guillaumin, Jean Baptiste Armand 33
Hitzberger, Otto 25
Hofer, Karl 115
John, Augustus Edwin, R.A. (Attributed to) 118
Kisling, Moïse 54, 66, 99A
Kokoschka, Oskar 5, 99
Krasnow, Peter 22, 24
Kuhn, Walt 61
Laurencin, Marie 48
Liebermann, Max 27
Luks, George B. 103
Lurçat, Jean 85, 95, 101
Maclet, Elise 76
Maillol, Aristide 2
Mancini, Antonio 98
Marin, John 58
Martinez, Ramos 113
Matisse, Henri 71
Middleton, Colin 111
Miró, Joan 17, 20
Modigliani, Amedeo 44
Monet, Claude 93
Moore, Henry Spencer 34
Moses, Anna Mary Robertson (Grandma) 100
Nolde, Emil 119
Olivier, François 114
Picasso, Pablo 10, 16, 45
Pissarro, Camille 26, 89, 91
Raffaëlli, Jean François 52, 94
Renoir, Pierre Auguste 7, 8, 18, 32, 40
Rouault, Georges 9, 15, 47, 69
Schiele, Egon 35
Signac, Paul 21, 36
Sisley, Alfred 90
Soutine, Chaim 81
Speicher, Eugene Edward, N.A. 112

CATALOGUE NUMBERS

Stevens, Edward J. 60
Taubes, Frederick 29
Tchelitchew, Pavel 72
Toulouse-Lautrec, Henri de 11, 30
Utrillo, Maurice 46, 75, 84, 86, 92
Vlaminck, Maurice de 51, 53, 70, 82
Vuillard, Edouard 19
Weber, Max 28
Zadkine, Ossip 96

EVENING SESSION

Thursday, April 20, 1950 at 8 p. m.

CATALOGUE NUMBERS 1 TO 120 INCLUSIVE

PRINTS

JEAN LOUIS FORAIN — FRENCH: 1853-1931

1. *LE BOUQUET. Etching.* Proof signed in the plate. Fine impression. Limited. Framed.

ARISTIDE MAILLOL — FRENCH: B. 1861

2. *NUE VUE DE DOS. Lithograph.* Proof signed in the stone with initials. No. 84 of only 100 impressions. Framed.

MARC CHAGALL — RUSSIAN: B. 1887

3. *THE FARM BOY. Lithograph.* Proof signed in pencil. No. 19 of an edition of only 35. Fine impression. Framed. Very rare. (*N. Y. Private Collector*)

JUAN GRIS — SPANISH: 1887-1927

4. [A] *MARCELLE LA BLONDE. Lithograph in sanguine,* 1921. Proof signed in pencil. No. 47 of an edition limited to only 50 impressions. [B] *JEAN LE MUSICIEN. Lithograph in brown.* Proof signed in pencil. No. 42 of an edition limited to only 50 impressions. Both framed.

OSKAR KOKOSCHKA — AUSTRIAN: B. 1886

5. *PORTRAIT OF RUTH. Lithograph.* Proof signed in pencil. Numbered and limited. Fine impression. Framed.

JEAN LOUIS FORAIN — FRENCH: 1853-1931

6. *LE GOMMEUX AU BOUQUET. Etching.* Proof signed in the plate. Edition limited. Fine impression. Framed.

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

7. *FEMME AU CEP DE VIGNE* (4e Variante). *Lithograph.* Delteil No. 48. Only state. Signed in the stone. Framed.

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

8. *CLAUDE RENOIR, LA TETE BAISSEE. Lithograph.* Delteil No. 38. Second state of two. Signed in the stone. Fine impression. Framed.

GEORGES ROUAULT — FRENCH: B. 1871

9. *HOMME AU PANTALON BLEU MARCHANT VERS LA DROITE, PORTANT UN FARDEAU; PORTRAIT D'UNE REINE. Aquatints printed in colors.* Proofs on *papier vergé de Montval.* Signed in the plate, and dated 1935 and 1934 respectively. Both from André Suarès' *Passion.* Framed.

PABLO PICASSO — SPANISH: B. 1881

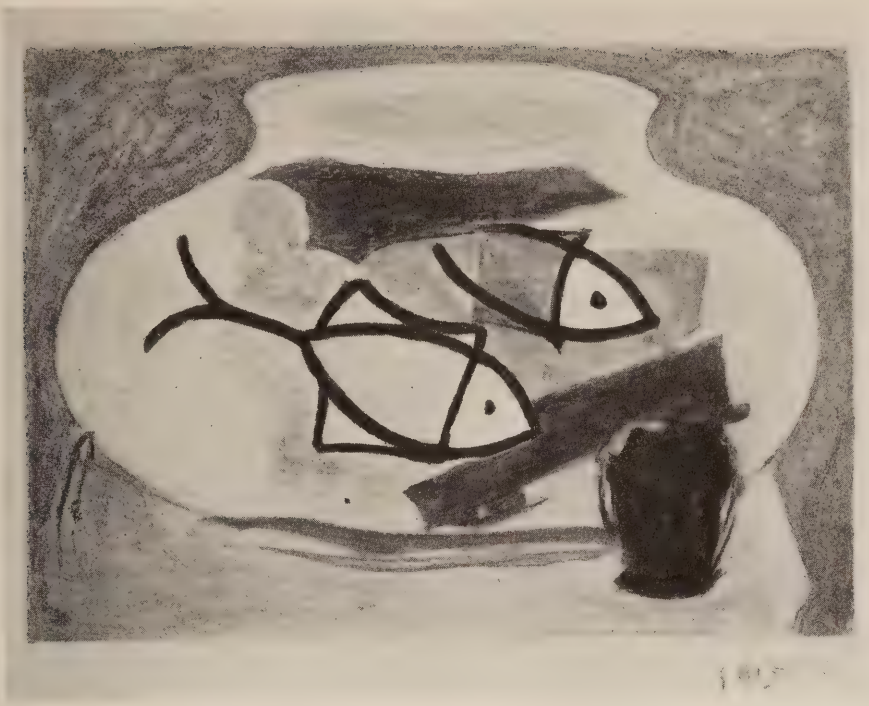
10. *STILL LIFE WITH LOBSTER. Aquatint printed in colors,* [1945]. Proof signed in pencil PICASSO. No. 62 of an edition of 100. Engraved and printed by L. Lacouriers, Paris

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

11. *ELLES. Lithograph poster in colors.* Delteil No. 179. With text, as a poster for the rare series *Elles.* Signed in the stone with the monogram. Framed.

GEORGE W. BELLOWS — AMERICAN: 1882-1925

12. *THE OLD RASCAL. Lithograph.* Proof No. 24. Signed and inscribed with the title by the artist. Fine impression, edition limited. Small folio. Illustrated in *George Bellows, His Lithographs,* 1928, p. 167



[NUMBER 13]

95

GEORGES BRAQUE — FRENCH: B. 1882

13. *THE GOLDFISH BOWL. Lithograph in colors.* Proof signed by the artist. No. 15 of an edition of 100. Rare.

[See illustration]

135

PAUL CEZANNE — FRENCH: 1839-1906

14. *LES BAIGNEURS (The Small Plate). Lithograph printed in colors.* Proof signed P. CÉZANNE. Impression on China paper, laid down on heavy wove paper. Limited to 100 impressions.

Illustrated in Lionello Venturi, *Cézanne,* 1936, vol. II, no. 1156, pl. 332

GEORGES ROUAULT — FRENCH: B. 1871

15. *AUTOMNE. Aquatint printed in colors* [1935]. Proof signed in the plate but undated. Brilliant impression. Only a limited number made. Framed.

PABLO PICASSO — SPANISH: B. 1881

16. [A] *L'HOMME. Lithograph printed in colors.* Proof signed in pencil and numbered 30 of only 100 impressions. [B] *THE DANCE OF SALOME. Etching.* Proof on Van Gelder. Fine impression. Limited to 250 proofs and plate canceled. Both framed.

JOAN MIRO — SPANISH: 1893-1935

17. *TWO LITHOGRAPHS.* Proofs signed in pencil and dated 1948. Each numbered 5 of only 75 impressions. Framed.

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

18. *LA PIERRE AU TROIS CROQUIS. Lithograph.* Delteil No. 41. Second state of two. Signed in the stone. Fine impression. Framed.

EDOUARD VUILLARD — FRENCH: 1867-1940

19. *LE JARDIN DEVANT L'ATELIER. Lithograph in colors,* [1901]. Proof signed in pencil at lower left with initials E. V. Very rare.

Exhibited at the Galerie Charpentier, Paris, 1948

Recorded and illustrated in Roger Marx, *L'Oeuvre gravé de Vuillard,* 1948

JOAN MIRO — SPANISH: 1893-1935

20. *TWO LITHOGRAPHS.* Proofs signed in pencil and dated 1948. Each numbered 5 of only 75 impressions. Framed.

PAUL SIGNAC — FRENCH: 1863-1935

21. *PORT DE ST. TROPEZ. Lithograph in colors.* Proof signed in pencil. Rare.

Recorded in Una Johnson, *Ambroise Vollard,* 1944, pl. 35

SCULPTURES

PETER KRASNOW — AMERICAN CONTEMPORARY

22. *THREE FIGURES. Brass group.* A monumental composition with a standing youth in coat and helmet, a nude youth seated in front of him, a tiny boy placed below them. Inscribed on metal base, *Roman Bronze Works, N. Y.* (*N. J. Private Collector*) *Height* 17 *inches*

ALEXANDER ARCHIPENKO — AMERICAN: B. 1887

23. *THE WHITE TORSO. Silvered metal statuette.* Torso of a standing, slender young girl, with her legs crossed at the height of the kneeline. On round base, placed on a black marble socle. Signed on base ARCHIPENKO. (*N. Y. Private Collector*) *Height* 18½ *inches*

PETER KRASNOW — AMERICAN CONTEMPORARY

24. *TWO FIGURES. Carved wood relief.* Bust-length figure of a nude man, kissing a woman who is looking up at him; his hand on her shoulder. Signed with initials at lower right P. K. (*N. J. Private Collector*) 25 *x* 17 *inches*

OTTO HITZBERGER — GERMAN CONTEMPORARY

25. *MAN AND WOMAN. Carved wood group.* A barefoot rustic seated embracing a young child, who is leaning on him, wearing a simple long garment. Hollowed at back. Signed at rear HITZBERGER. (*N. J. Private Collector*) *Height* 33½ *inches*

PAINTINGS AND DRAWINGS

CAMILLE PISSARRO — FRENCH: 1830-1903

26. *ERAGNY.* Sketch of trees in spring foliage and tall bare saplings, with the roof of a house in the left foreground. Signed at lower left C. PISSARRO. *Pencil and watercolor:* 5½ *x* 8¼ *inches*

MAX LIEBERMANN — GERMAN: 1847-1935

27. *IN THE PARK.* Nursemaids are seen watching youngsters in a playground surrounded by trees; in the foreground, a woman seated by a baby carriage. Signed at lower left M. LIEBERMANN. (*N. Y. Private Collector*)
Pencil: 4½ *x* 7½ *inches*

MAX WEBER — AMERICAN: B. 1881

28. *ODALISQUE.* Cubistic composition of a reclining nude; a dressed woman seated in front of her at the right. Predominantly painted in wine red and pale yellow interspersed with touches of green and brown. Signed at lower right MAX WEBER, and dated 1917. (*Warner*) *Gouache:* 5¾ *x* 12 *inches*
Acquired from the artist

FREDERICK TAUBES — AUSTRIAN: B. 1900

29. *LEDA AND THE SWAN.* The nude Leda, with an orange red scarf over her left shoulder, is approached from behind by the huge swan who is caressing her throat. Glowing red and green sky. Signed at lower centre TAUBES. (*Conn. Private Collector*) 9 *x* 7 *inches*
From the Midtown Gallery, New York

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

30. *FROM THE ARTIST'S SKETCHBOOK: TWO PENCIL SKETCHES.* [A] A small landscape depicting a man walking in the moonlight, inscribed *Le craintif solognot,* together with sketches of figures, a seated poodle, and a horseback rider seen from the back. [B] Half-length profile study, to the left, of a Circassian in uniform, and a prancing horse; a running stag on the reverse of the sheet. With studio stamp. (*N. Y. Private Collector*)
6½ *x* 8¼ *and* 5½ *x* 7 *inches*

Note: A legacy of the artist's mother to her nephew, Alexis Michel Tapié de Céleyran, whose photostated letter, covering the authenticity of the sketches, will be given to the purchaser.

From the Galerie de France, Paris

[NUMBER 32]

300

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

32. *PORTRAIT OF GABRIELLE.* Head and shoulders of a young girl, turned to the right; her straight hair tied up in a knot on her neck. Signed at lower right RENOIR. (*N. Y. Private Collector*) *Sanguine on buff paper:* 10 *x* 8 *inches*

Exhibited at the Galerie Drouin, Paris, 1942

[See illustration]

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JEAN BAPTISTE ARMAND GUILLAUMIN FRENCH: 1841-1927

33. *BABY ASLEEP.* An infant's little round head is seen cuddled in blue and rose pillows; he is covered with a gray blanket. Signed at upper right GUILLAUMIN, and dated '96. (*N. Y. Private Collector*) *Pastel:* 9½ *x* 13 *inches*

HENRY SPENCER MOORE — British: b. 1898

34. *NUDE STANDING.* With her left arm resting on the hip, a nude young girl stands facing the observer. Painted in rose and gray shades. Signed at lower right MOORE. (*Gruenbaum*) *Ink wash and watercolor:* 21½ *x* 13 *inches*

From the St. George's Gallery, Ltd., London

EGON SCHIELE — German: 1890-1918

35. *FIGURE SUBJECTS: TWO DRAWINGS.* Coiled nude figure of an auburn-haired young girl; and a reclining female figure seen from the rear, wearing black stockings. Signed with name and initials respectively, and dated 1912 and 1910. (*N. J. Private Collector*) 17½ *x* 12¼ *and* 21¾ *x* 12½ *inches*

PAUL SIGNAC — French: 1863-1935

36. *LA ROCHELLE.* In the harbor mouth of the old walled town, between the towering fortifications, a sailboat is seen, its rose sails reflected in the lively rippling water. Signed at lower left P. SIGNAC, *La Rochelle.*

Watercolor: 13 *x* 19 *inches*

Exhibited at the Pasadena Art Institute, Pasadena, Calif., 1949

HENRI FANTIN-LATOUR — French: 1836-1904

37. *STUDY FOR TANNHAUSER.* In a romantic landscape, a nude young girl is dancing, holding a pink and yellow shawl in her raised hands; another girl shaking a tambourine, and one dressed in vermilion seated on the ground, where a loving couple are seen at the left. (*Conn. Private Collector*) 8¼ *x* 10¼ *inches*

Note: A MS note on the reverse by H. Fantin-Latour, confirms the authenticity of this painting, and states that it was given by Fantin to the painter Regamey. This is a study for the well-known painting *Tannhaüser* in the Cleveland Museum of Art, executed in 1886.

FRANCOIS GALL — French Contemporary

38. *AU BOIS.* A young mother in red, wearing a white straw hat, seated on the grass holding a baby in her lap; beside her reclines a nursemaid in blue; at the right a perambulator. Signed at lower left GALL, *Paris.* (*N. Y. Private Collector*) 6¼ *x* 8 *inches*

CAMILLE BOMBOIS — French: b. 1883

39. *LANDSCAPE.* A peninsula extends into the left foreground of a shallow lake, where crimson rowboats are seen at the left; others moored in the shade of blue bushes, behind which tall luxuriant green trees cast a reflection in the water. Signed at low centre BOMBOIS CLLE. 9 *x* 10½ *inches*

Acquired from the artist

[NUMBER 40]

400

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

40. *ROSES.* Roses in pink and white shaded with pale yellow, surrounded by green leafage. Signed at lower right RENOIR. (*N. Y. Private Collector*)

7¾ x 6⅜ inches

[See illustration]

ANDRE BAUCHANT — FRENCH: B. 1873

41. *VASE OF FLOWERS.* A violet vase, filled with multicolored small asters, stands in a hilly wooded landscape through which a rivulet is seen winding into the right foreground. Signed at lower left A. BAUCHANT, and dated 1946.

10½ x 14½ inches

From the Galerie Petridès, Paris

MARCEL GROMAIRE — FRENCH: B. 1892

42. *THE DEPARTURE.* A young girl standing on a pier waving farewell to an outgoing steamer. The figure is in a blue dress; the balance of the composition brown and black. Signed at lower right GROMAIRE, and dated 1928. (*Kobland*)
Watercolor and pen and ink: 15¾ *x* 11¾ *inches*

Purchased from the artist

CAMILLE BOMBOIS — FRENCH: B. 1883

43. *THE YELLOW HOUSE and THE RED ROOF: PAIR PAINTINGS.* [A] A canal is seen lined by tall trees, with sharp reflections in the clear blue water. In the rear centre stands a yellow building flanked by two poplars, before an almost cloudless sky. [B] A red-roofed house, reflected in a canal, is seen in the middle distance; at the left, bluish bushes and green trees line the water course. Two small islands, grown with reeds, in the foreground. Both signed at lower left BOMBOIS CLLE. 6 *x* 9 *inches*

From the Galerie Petridès, Paris

AMEDEO MODIGLIANI — ITALIAN: 1884-1920

44. *NUDE.* Figure of a young girl, nearly full length, with hands folded before her, and hair falling over her right shoulder. Signed at lower left MODIGLIANI.
Pencil: 16½ *x* 9½ *inches*

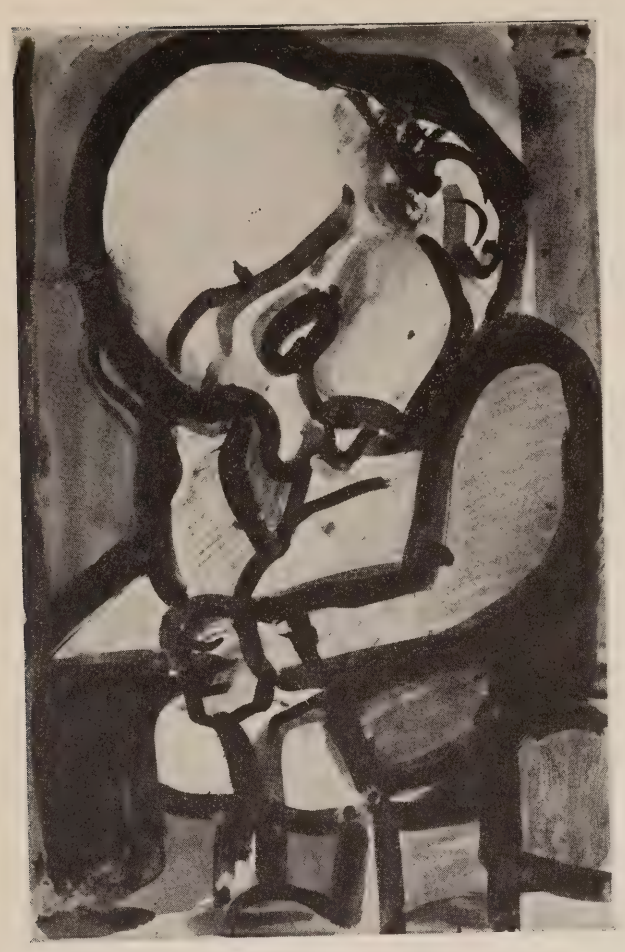
PABLO PICASSO — SPANISH: B. 1881

45. *NUDE WITH FAUN.* A nude woman stands facing the observer with her left arm raised towards her slightly tilted head; a little faun is seen hopping at the left in the reddish grass. Blue clouds surround the group. Signed at upper left PICASSO. *Watercolor:* 8 *x* 5¼ *inches*

MAURICE UTRILLO — FRENCH: B. 1883

46. *MONTMARTRE.* Dominating a humble square, stands the Moulin de la Galette with adjoining small houses at either side, some scantily-leafed saplings at the left. Inscribed at the left *Montmartre;* and signed at lower right MAURICE UTRILLO V. 7½ *x* 9½ *inches*

From the Galerie Petridès, Paris



[NUMBER 47]

J 25

GEORGES ROUAULT

FRENCH: B. 1871

47. *MAN WITH RED BOOTS.* A bald-headed man is seen seated towards the left, his hands clasped on his knees, and huge domed head sunk on his breast. The outlines are laid down in heavy black strokes against a rose background. Signed at upper right G. ROUAULT. *Watercolor:* 15 *x* 9½ *inches*

Note: This painting is said to be a self-portrait.

[See illustration]

MARIE LAURENCIN — FRENCH: B. 1885

48. *PORTRAIT OF A YOUNG GIRL.* Head-and-shoulders figure to half right, with long brown hair tied with green and rose ribbons, a striped rose scarf over her shoulders. Signed at upper right MARIE LAURENCIN.

Watercolor: 11¼ *x* 9½ *inches*

MARCEL GROMAIRE — FRENCH: B. 1892

49. *ALGERIAN RUG MERCHANT.* A vendor with red tasseled fez stands displaying colorful fabrics to two girls in bathing suits resting on the beach. In the distance a glimpse of the sea and an anchored vessel at the right. Signed at lower left GROMAIRE, and dated 1929. (*N. Y. Private Collector*)

Pen and watercolor: 16½ *x* 12½ *inches*

From de Hauke & Co., New York

JEAN DUFY — FRENCH: B. 1888

50. *PLACE DE LA CONCORDE.* The Obelisk is seen at the centre, behind a huge fountain cascading water in all directions. The Crillon and the Madeleine are distinguishable at the rear of the wide square. Signed at lower right JEAN DUFY.

Gouache: 18 *x* 23¼ *inches*

MAURICE DE VLAMINCK — FRENCH: B. 1876

51. *THE FARM.* Nestled in a valley at the foot of a hill, two cottages are seen near a pond, into which is built a boat landing running diagonally to the left foreground. Leading to the farm from the right is an alley of lofty trees; in the centre, a man stands fishing in the pool. Signed at lower right VLAMINCK. (*N. Y. Private Collector*)

Sepia ink wash: 17½ *x* 20½ *inches*

From the Carroll Carstairs Gallery, New York

JEAN FRANCOIS RAFFAELLI — FRENCH: 1850-1924

52. *THE BRIDGE.* On a wide bridge, a young lady in a fur-trimmed jacket, leading a boy and a girl with either hand, is walking towards the spectator; other figures are standing at the bend of the bridge near a lighted lamp post. In the distance, a faint outline of the city. Signed at lower right J. F. RAFFAELLI. (*N. Y. Private Collector*) *Watercolor:* 14½ *x* 18½ *inches*

MAURICE DE VLAMINCK — FRENCH: B. 1876

53. *LA VALLEE DE L'OISE.* In rolling country stretches a village in the middle distance, with brick-roofed cottages amid hills; bluish-green fields in the foreground with sketchy bushes on either side. Signed at lower right VLAMINCK. *Pen and watercolor:* 18 *x* 21½ *inches*

MOISE KISLING — POLISH-FRENCH: B. 1891

54. *ORCHIDS.* Purple cattleyas, together with delicate green ferns, are placed in an ovoid glass vase on a black plinth. Shaded blue-gray background. Signed at upper right KISLING. (*N. Y. Private Collector*) 17½ *x* 11½ *inches*

GEORGE BIDDLE — AMERICAN: B. 1885

55. *MOTHER AND CHILD.* A young woman with black hair and only partly visible, is bending over an infant in a white frock, who is fast asleep in her left arm. Wine red background. Signed at lower left BIDDLE, and dated 1934. (*N. Y. Private Collector*) 16 *x* 10 *inches*

JEAN DUFY — FRENCH: B. 1888

340

56. *PARISIAN SCENES: TWO PAINTINGS.* [A] The Seine, enlivened by small steamboats and spanned by two bridges, flows into the foreground; the Eiffel Tower and the Invalides stand out above the blue skyline against a rose-colored evening sky. Signed at lower right JEAN DUFY. [B] An open victoria, with two horses painted in rose, is met from the right by a carriage drawn by two prancing yellow horses outlined in red. The trees of the Bois at the left are contrasted against cobalt blue house-fronts. Signed at lower left JEAN DUFY.

Gouaches: 14 *x* 26 *and* 18 *x* 24 *inches*

MILTON AVERY — AMERICAN: B. 1893

100

57. *THE VISITOR.* A young lady, in brown and blue patterned dress and fur scarf, is seen seated facing the observer, opposite a woman in nile green holding a little girl on her lap; a table with a lamp and flower plant at her side. Signed at lower left MILTON AVERY. *Gouache:* 17½ *x* 23¼ *inches*

Exhibited at the Associated American Artists Gallery, New York

250

JOHN MARIN — AMERICAN: B. 1875

58. *LANDSCAPE.* A wide plain enclosed by low green trees and sloping fields in the foreground, in the far distance red-roofed village houses before a ridge of blue mountains. Cumulus sky. Signed at lower left MARIN, and dated '13. (*N. Y. Private Collector*) *Watercolor:* 14 *x* 16½ *inches*

From the Modern Gallery, 1923

Exhibited at the Print Club, Philadelphia

Exhibited at the Pennsylvania Museum of Art, Philadelphia

Collection of Mr and Mrs Maurice J. Speiser, Parke-Bernet Galleries, Inc, New York, 1944

[NUMBER 59]

CAMILLE BOMBOIS — FRENCH: B. 1883

59. *THE POSTMAN'S REST.* Near a forest road, a postman is seen reposing in high green grass interspersed with flowers, in which are scattered his letter-bag, cane and a bottle of red wine. Signed at lower right BOMBOIS CLLE.

7½ x 9½ inches

Acquired from the artist

[See illustration]

150

EDWARD J. STEVENS — AMERICAN CONTEMPORARY

60. *STILL LIFE.* Abstraction of a fish and apples scattered on an oriental rug. Signed at lower left EDWARD JOHN STEVENS, and dated 1945. (*Warner*)

Gouache: 17¼ *x* 21 *inches*

From the Weyhe Gallery, New York

Exhibited in the Los Angeles County Museum, Los Angeles, Calif., 1945

WALT KUHN — American: 1880-1949

61. *THE HARVESTERS.* On a golden wheat field, extending before two green hills, country folk are seen resting, some with farm implements standing behind them near a tent. Two oxen at the left. Signed at lower right KUHN.
Pastel: 16½ *x* 21 *inches*

GEORGES BEPO — French Contemporary

62. *MONTMARTRE.* An ascending street winds towards the observer between modest gray houses with shop signs painted on wooden enclosures. In the right centre, the Sacré Coeur, with surrounding trees, rises in the air above a second row of buildings; a glimpse over Paris at the right. Signed at lower right GEORGES BEPO, with title. 18 *x* 21¾ *inches*

A. GERBAND — French Contemporary

63. *FLEURS DANS UN POT BLEU.* Tiger lilies and other summer flowers are loosely arranged in a cobalt blue pitcher, seen before a gray window sash, allowing a glimpse of a landscape at either side. Signed at lower right A. GERBAND.
22 *x* 18 *inches*

DIETZ EDZARD — German: b. 1893

64. *YOUNG GIRL.* Head and shoulders of a young lady, clad in a dark brown high-necked dress and wearing a beflowered sailor on her ash blonde hair. At the left, a reservoir in a park, enlivened by figures. Signed at lower right D. EDZARD.
13¼ *x* 16¼ *inches*

Acquired from the artist

LUCIEN ADRION — French: b. 1889

65. *A LA PLAGE, DEAUVILLE.* The beach is enlivened by many groups in summer attire standing near the shore; others resting in beach chairs in the foreground. A mast, flying the French flag, is seen at the right against a windswept sky covered with heavy clouds. Signed at lower right ADRION. 18 *x* 25 *inches*

MOISE KISLING — Polish-French: b. 1891

66. *PORTRAIT OF KIKI.* Bust portrait of a young girl with black hair, looking at the observer, in low oval-cut black dress; orange brown shaded background. Signed at lower left KISLING. (*N. Y. Private Collector*) 22 *x* 15 *inches*

[NUMBER 67]

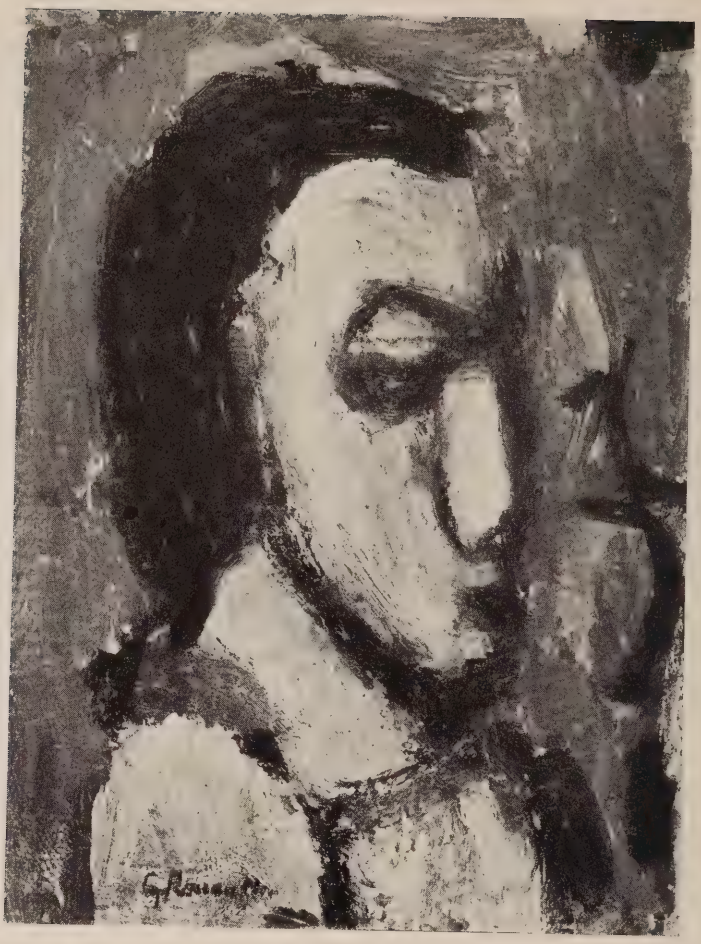
JEAN CHARLES CAZIN — FRENCH: 1841-1901

67. *THE CORN FIELD.* In the foreground a corn field, part of which has been mown at right, with two stacks of sheaves piled up in the middle distance; at the left, a shade tree in russet foliage is outlined against a gray and light rose evening sky, spanned by a rainbow at right. Scattered houses and trees border the field. Signed at lower right J. C. CAZIN. (*Neumark*) 15 *x* 22 *inches*

[See illustration]

SUZANNE EISENDIECK — POLISH: B. 1908

68. *YOUNG GIRL.* Three-quarter-length figure of a black-haired young girl in pale blue low-cut evening dress with bare shoulders; her hands crossed below the waistline. She wears a tiny black ribbon tied in a bow around her neck. Signed at lower right SUZANNE EISENDIECK. 24 *x* 14 *inches*



[NUMBER 69]

3 00

GEORGES ROUAULT

FRENCH: B. 1871

69. *TETE.* Head of a black-haired man in profile to the right and wearing a square-cut white sweater; he is seen against a green shaded background. Signed at lower left G. ROUAULT. (*Gruenbaum*) 14 *x* 10¾ *inches*

From the Modern Art Gallery, London

[See illustration]

[NUMBER 70]

600

MAURICE DE VLAMINCK — FRENCH: B. 1876

70. *VASE DE FLEURS.* Wildflowers—daisies, poppies, and cornflowers—are seen in loose array in a brown earthenware pitcher, on a tawny-red table cloth. Blue and gray shaded background. Signed at lower right VLAMINCK. (*Paris Private Collector*) 22 *x* 15 *inches*

From the Galerie de l'Elysée, Paris

[See illustration]

[NUMBER 71]

HENRI MATISSE — FRENCH: B. 1869

71. *LE RUISSEAU.* A rivulet winds past pollard willows and brown bushes, through bright green fields; the outlines of a white house seen through the bare branches of two trees. Signed at lower right HENRI MATISSE. (*N. Y. Private Collector*) *Canvas on board:* 15 *x* 18 *inches*

From the Galerie Simon, Paris

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1934

Collection of Mr and Mrs Maurice J. Speiser, Parke-Bernet Galleries, Inc, New York, 1944

[See illustration]

PAVEL TCHELITCHEW — RUSSIAN: B. 1898

72. *RENE CREVEL, WRITER AND POET.* Heroic head of a young man with curly ash blonde hair and wide open eyes, looking at the observer; he is dressed in a black sweater with white polka-dots. Signed at lower right P. TCHELITCHEW. (*N. Y. Private Collector*) 22 *x* 15 *inches*

[NUMBER 73]

1 Duc

GEORGES BRAQUE — FRENCH: B. 1882

73. *STILL LIFE: YELLOW APPLES.* Two apples resting on green leaves before a light celadon green and gray background. Signed at lower left G. BRAQUE, and dated '25. 9 *x* 10½ *inches*

From Paul Rosenberg, Paris

Exhibited at the Museo Nacional de Bellas Artes, Buenos Aires, no. 138

[See illustration]

185

OTHON FRIESZ — FRENCH: 1879-1949

74. *THE MANDOLIN PLAYER.* Full-size standing figure of a young girl in green, playing the mandolin; a little boy is building a house of cards on the floor near a Siamese cat, which is devouring a mackerel. In the rear, an open bathroom door affords a glimpse of a nude, only half visible. Signed at lower right E. OTHON FRIESZ, and dated '31. 24 *x* 18 *inches*

Exhibited at the Salon des Tuileries, Paris, 1934

[NUMBER 75]

MAURICE UTRILLO — FRENCH: B. 1883

625

75. *EGLISE DE MURATO (CORSE).* An old gray church, with two red-roofed belfries, stands in front of a narrow square; a lane, planted with saplings, leading to its entrance. Several figures walking away from the observer enliven the quiet of the place, which is bordered at the right by a white building with red brick roof. Inscribed at lower left *Eglise de Murato (Corse).* Signed at lower right MAURICE UTRILLO V. 19 *x* 23½ *inches*

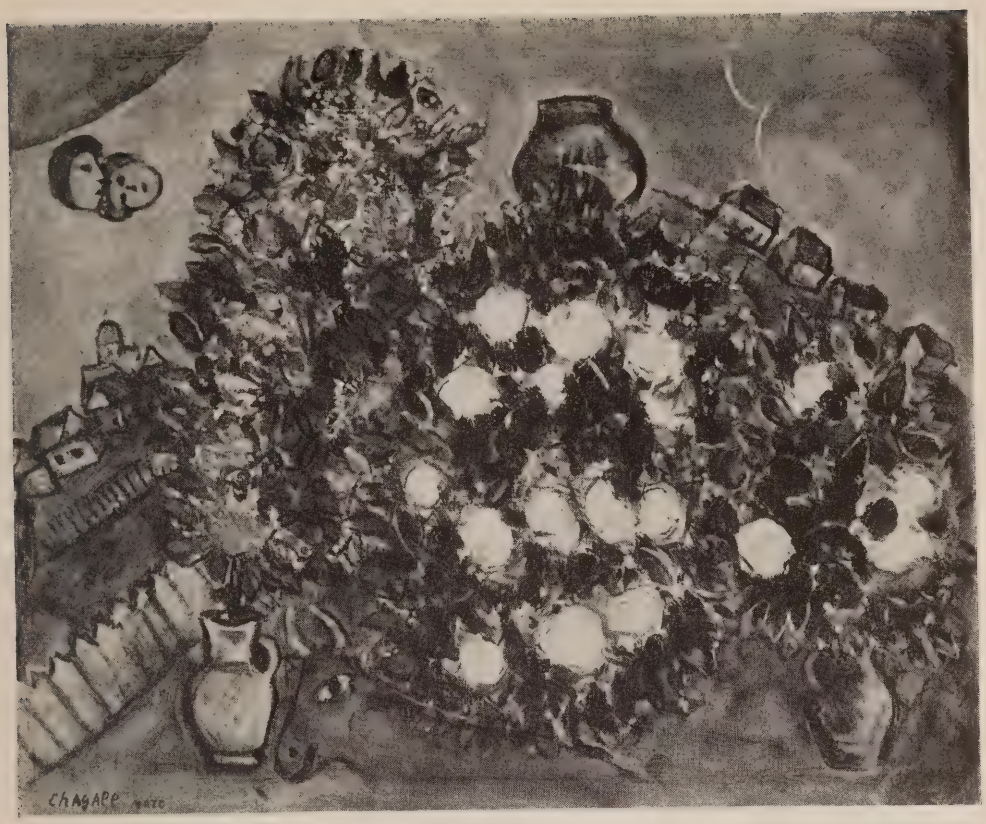
[See illustration]

180

ELISE MACLET — FRENCH: B. 1881

76. *RIVIERA LANDSCAPE.* The white and yellow houses of a town coming abruptly down to a tiny harbor with the sea in the left foreground; behind, rises a line of hills with groups of villas. Signed at lower right MACLET.

21½ *x* 29 *inches*



[NUMBER 77]

775

MARC CHAGALL — RUSSIAN: B. 1887

77. *FLOWERS.* Masses of white and lavender flowers, emerging from two small glazed pottery vases on either side, are piled up in the foreground. At the left, painted in blue shades, a town is visible surrounded by a picket fence; heads of a couple are seen in the clouds of a blue sky, and a red cow, only partly seen, in the immediate foreground. Signed at lower left CHAGALL MARC. 13 *x* 16 *inches*

[See illustration]

75

GEORGES BEPO — FRENCH CONTEMPORARY

78. *LE CONSULAT D'AUVERGNE.* Gray and buff houses line a deserted street with a few pedestrians on the sidewalks; at the right corner a butcher shop, and on the opposite side, atop a liquor store, the sign *Le Consulat d'Auvergne.* The dome and turrets of the Sacré Coeur are seen towering up in the distance. Signed at lower right GEORGES BEPO, with title. 20 *x* 24 *inches*

[NUMBER 79]

ANDRE DERAIN — FRENCH: B. 1880

79. *TETE DE FEMME.* Bust-length portrait of a dark-haired young woman looking towards the observer; in gray dress with narrow white collar. Gray-green background. Signed at lower right A. DERAIN. (*N. Y. Private Collector*)

18 *x* 15 *inches*

Collection of Walter P. Chrysler, Jr., Parke-Bernet Galleries, Inc, New York, 1946

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 50

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 50

Recorded in Malcolm Vaughan, *Derain,* 1941, p. 73

[See illustration]

700

[NUMBER 80]

JEAN BOLDINI — ITALIAN: 1845-1931

80. *PORTRAIT OF A LADY.* Head and shoulders portrait, glancing to half right, wearing a *décolleté* white dress with a black lace mantilla covering her shoulders and fair hair; her coiffure is ornamented with a golden comb and a scarlet hibiscus blossom. Signed at lower right BOLDINI. 14 *x* 10½ *inches*

From the Galerie Brame, Paris

300

[See illustration]

CHAIM SOUTINE — LITHUANIAN: 1894-1944

81. *LE POULET DEPLUME.* A plucked chicken is seen suspended before a shaded blue wall, framed by accentuated beams on either side; the black feathers on wings and neck, together with the rose flesh, are effectively contrasted against the wall and red patches at the lower right. Signed at lower right SOUTINE. 20 *x* 16 *inches*

From the Galerie Zborowski, Paris

[NUMBER 82]

MAURICE DE VLAMINCK

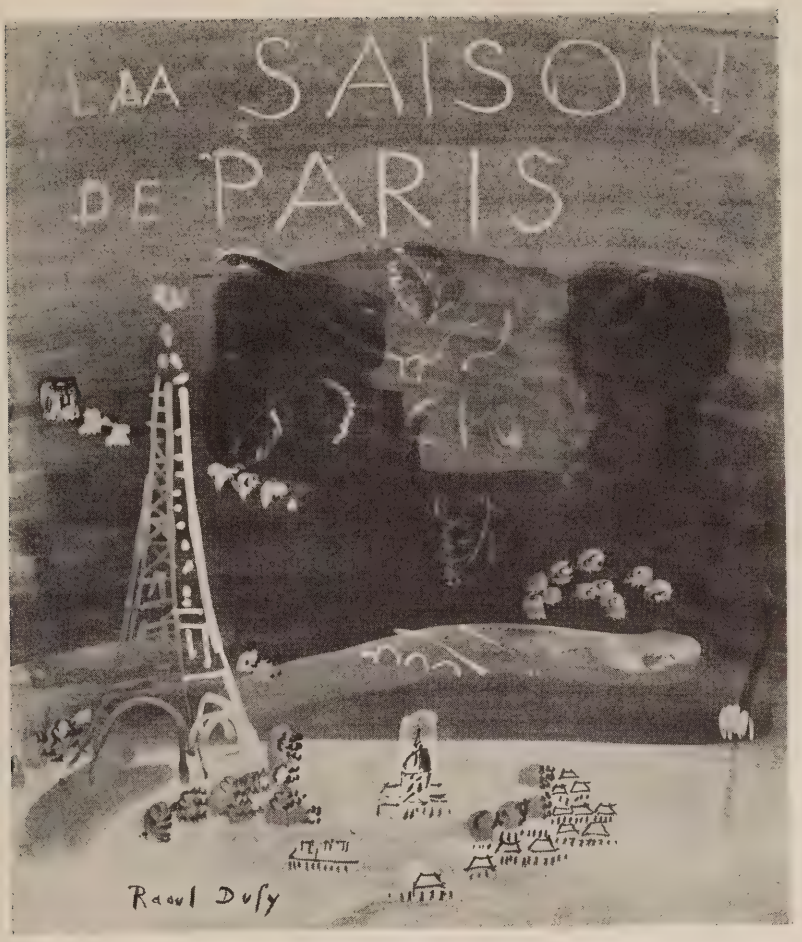
FRENCH: B. 1876

82. *FLOWERS: BLUE AND SILVER.* A gray vase filled with an assortment of white, blue, red and yellow flowers, with shaded green leafage, reflecting a light shining from the left. Gray and brown background. Signed at lower left VLAMINCK.

21¾ *x* 18¼ *inches*

From the Galerie de l'Elysée, Paris

[See illustration]



[NUMBER 83]

RAOUL DUFY

FRENCH: B. 1880

83. *LA SAISON DE PARIS.* Before a light blue and lavender sky, the symbol of Paris, the Eiffel Tower, painted in white and red, is seen shooting up at the left, spanning the orchid waters of the Seine. At the bottom, rise groups of buildings, among which the Invalides is discernible. Inscribed above *La Saison de Paris.* Signed at lower left RAOUL DUFY. *Gouache:* 22 *x* 19 *inches*

[See illustration]

[NUMBER 84]

MAURICE UTRILLO — FRENCH: B. 1883

84. *LE THEATRE DE L'ATELIER.* A narrow street, flanked by colorful buildings, runs diagonally into the left foreground, forming a triangular square, on which rises a gray stone suburban theatre. Under denuded saplings, gaily dressed figures are seen walking on the snow-covered streets. Overcast gray sky. Signed at lower right MAURICE UTRILLO V. 19½ *x* 24 *inches*

[See illustration]

JEAN LURCAT — FRENCH: B. 1892

85. *PAYSAGE TRAGIQUE.* A sand hill, partly covered with snow, is seen behind a wall extending to the foreground; debris of old fences scattered around. On the base are an emerald green shallow pool, partly frozen, and a stone bridge at the right. Signed at lower left LURCAT. 18½ *x* 39 *inches*

[NUMBER 86]

650

MAURICE UTRILLO — FRENCH: B. 1883

86. *L'EGLISE DE DROUE.* A humble village church, with blue windows and adjoining rose cottages, is depicted with deep snow covering its roof and tower; outlined against an overcast yellow winter sky. Walking figures enliven the scene. Inscribed at the left *L'Eglise de Droué.* Signed at lower right MAURICE UTRILLO V, and dated 1936. (*N. Y. Private Collector*) 18 *x* 21½ *inches*

[See illustration]

350

LUCIEN ADRION — FRENCH: B. 1889

87. *PARIS STREET SCENE.* A street corner, with a café at the left and a boulevard shaded by trees is seen at the right animated with traffic. Pedestrians in summer garb cross the wide street into the foreground. Signed at lower right ADRION. (*N. Y. Private Collector*) 24 *x* 28½ *inches*

JEAN LOUIS FORAIN — FRENCH: 1852-1931

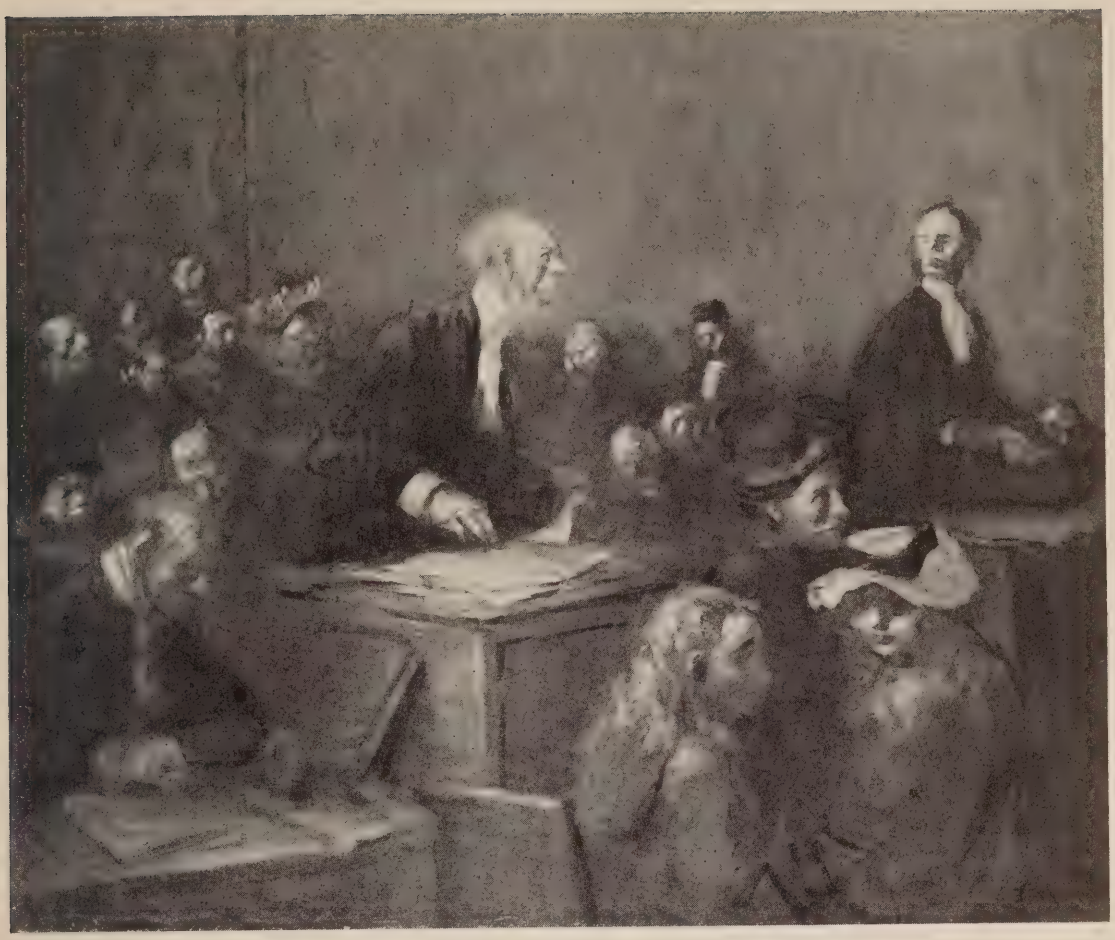
88. *SCENE DU TRIBUNAL.* A woman and two blonde young girls are seen before a tribune in a law court; two robed *avocats* stand facing each other hostilely before the audience, which is massed at the left. Signed at lower right FORAIN, and dated 1904. (*Paris Private Collector*) 24 *x* 29 *inches*

1000

Collection of Anatole de Monzie, Paris

From Arthur Tooth & Sons, Ltd., London

[See illustration]



[NUMBER 88]

CAMILLE PISSARRO — FRENCH: 1830-1903

89. *PAYSANNE A LA CHEVRE.* The glow of a setting sun is reflected in the russet leaves of a tree growing at the left, and on the white wall of a two-story gabled cottage. Open fields extend across the background seen at the right, with low blue mountains in the distance. A woman with a blue apron and kerchief crosses the foreground, leading a white goat by a rope. Brilliant blue cloudy sky. Signed at lower right C. PISSARRO, and dated '79. 21¼ *x* 25½ *inches.*

3700

Note: Accompanied by a MS certificate by Prof. Lionello Venturi, dated New York, February 5, 1943, which reads as follows: "This is, in my opinion, a masterpiece of Camille Pissarro, painted in 1879, towards the end of the heroic period of Impressionism. It perfectly realizes Pissarro's pictorial values of vibrating light, precious colouring and intimate life. The scene represents the peasants' everyday life near Pontoise, where Pissarro then lived, and is expressed by that deep sympathy for humble things and beings, which is the poetic essence of his art. This painting, which belonged to the family of Mary Cassatt, the American painter, a friend of Pissarro, was brought to America many years ago and was unknown to Rodo Pissarro and to me when we published the catalogue of the master's work in 1939. It will be illustrated in the Supplement of the Catalogue."

Acquired from the artist

Collection of Mary Cassatt, Paris

Collection of Gardner Cassatt, Philadelphia

Collection of Count Jan Deym, New York

Recorded and illustrated in John Rewald, *The History of Impressionism,* 1946, p. 350

Exhibition, Manet à Ses Jours, Museo Nacional, Buenos Aires, 1949 (Exhibition arranged by the French Government)

[See illustration]

[NUMBER 89]

ALFRED SISLEY — FRENCH: 1840-1899

90. *FORTIFICATIONS A MORET.* Figures walking through the rain on a wide street at the entrance to the bridge, bordered by a white wall overgrown with vines, and by the ruins of the old fortifications. In the distance, the cathedral rising before the gray sky. Signed at lower right SISLEY, and dated '88. (*N. Y. Private Collector*) 18 *x* 21¾ *inches*

[See illustration]

[NUMBER 90]

CAMILLE PISSARRO — FRENCH: 1830-1903

91. *LA SEINE A PARIS.* View, from the Place du Vert Galant on the Pont Neuf, showing the rippling river with a tow-boat pulling a barge. Further on, the Pont des Arts and the Louvre, under a sky with floating rose clouds. Signed at lower left C. PISSARRO, and dated '03. (*N. Y. Private Collector*) 21 *x* 25 *inches*

3700

From the Gallery Matthiesen, Berlin

From the Galerie Moos, Geneva

Collection of Richard Semmel, Amsterdam

[See illustration]

[NUMBER 91]

[NUMBER 92]

1000

MAURICE UTRILLO — FRENCH: B. 1883

92. *CABARET DU LAPIN AGILE.* Picturesque section of Montmartre with snow-covered roads intersecting the foreground bordered by buttressed walls at the right. A group of white and pink buildings with green shutters borders the opposite corner, surrounded by a fence and centered by a two-story café labeled *Cabaret du Lapin Agile.* Several figures in the narrow lane leading away at the right. Signed at lower right MAURICE UTRILLO V. (*Paris Private Collector*)

18 *x* 21½ *inches*

From the Galerie Petridès, Paris

[See illustration]

[NUMBER 93]

650

CLAUDE MONET — FRENCH: 1840-1926

93. *LANDSCAPE NEAR VETHEUIL.* On the surface of a river painted in pastel green and lavender shades and comprising the entire foreground, heavy cakes of ice are seen drifting. Lofty trees in orchid shades line the banks and are reflected in the water; rose and pale blue sky. Signed at lower right CLAUDE MONET, and dated '81. (*California Private Collector*) 20 *x* 28¾ *inches*

Note: This is a study for the famous painting ***La Débacle,*** illustrated in Gustave Geffroy, *Claude Monet,* (edition G. Crès and Co.), 1922, p. 165.

From the Galerie Choiseul, Paris, 1924

[See illustration]

JEAN FRANCOIS RAFFAELLI — FRENCH: 1850-1924

94. *DEWEY ARCH, NEW YORK, SEPTEMBER,* 1899. Animated scene on Fifth Avenue, with pedestrians and carriages crossing the snow-covered streets; on the left, the white façade of the old Fifth Avenue Hotel, and, on the right, the leafless trees of Madison Square; at centre, Stanford White's triumphal arch in honor of Admiral Dewey, beyond the sculptured columns which line the Avenue. Signed at lower right J. F. RAFFAELLI, and dated New York, 9^{bre}, '99.

25½ x 32 inches

Collection of Cyrus J. Lawrence, New York, 1910

Collection of Mrs Henry Walters, Parke-Bernet Galleries, Inc, New York, 1947

[See illustration]

JEAN LURCAT — FRENCH: B. 1892

95. *IN THE DUNES.* Two scantily dressed girls are seen standing between high buff sand dunes, near which a small stretch of lapis blue water is visible; a man in bathrobe half hidden near its edge. In the distance stands a figure in a bathing suit, outlined against an overcast sky. Signed at lower right LURÇAT.

32 x 39½ inches

OSSIP ZADKINE — RUSSIAN: B. 1890

96. *DEUX FIGURES.* Seated figures of two women at three-quarter length, one half-nude in blue and white draperies, holding a fan, and seated in a yellow chair, the other in profile in henna dress. Paneled gray and olive green background. Signed at lower left O. ZADKINE, and dated '25. *Gouache: 21½ x 15 inches*

From the Mortimer Brandt Gallery, New York

[NUMBER 94]

[NUMBER 97]

GIORGIO DE CHIRICO — ITALIAN: B. 1888

97. *HORSE AND ZEBRA.* An orange-red horse, with dark mane and tail, is seen standing at the seashore together with a zebra at the left; both looking at the spectator. Before them, a broken column at the right; in the rear, rise the ruins of an Ionic temple built on a sky blue hill. White clouds are afloat in a deep blue sky. Signed at upper right G. DE CHIRICO. 36 *x* 29 *inches*

Note: A MS authentication dated Rome, July, 1947, will be given to the purchaser.

Exhibited at the Museo Nacional de Bellas Artes, Buenos Aires, 1945

[See illustration]

[NUMBER 98]

1800

ANTONIO MANCINI — ITALIAN: 1852-1930

98. *NUDE BOY*. Full-length figure, his back to the observer and his head slightly tilted to the left, of a nude young boy, standing amid phantom faces and lifting his left hand towards his forehead, which is covered with black hair. Signed at lower left A. MANCINI, *Roma*. 79 *x* 31½ *inches*

Collection of Charles Hunter, Esq.

Exhibited at the Royal Hibernian Academy, Dublin, Ireland, 1904-05

[See illustration]

[NUMBER 99]

OSKAR KOKOSCHKA — AUSTRIAN: B. 1886

99. *THE HUNTERS.* In a colorfully decorated spacious room, two men are seated at a table before an open fireplace, one holding his rifle. On a yellow and rose divan a little terrier is stretched out, a hunting dog lying under the table and a big blue cat seated on a chair. A stag's head and other hunting trophies adorn the room. Signed at lower left with initials O.K. (*N. Y. Private Collector*)

25 *x* 30 *inches*

Acquired from the artist

[See illustration]

MOISE KISLING — POLISH-FRENCH: B. 1891

99A. *GIRL IN GRAY.* Head and shoulders to half right of a young girl with black bobbed hair, her head slightly tilted; her high-necked dress is painted in delicate gray shades, as is the background. Signed at upper right KISLING.

16 *x* 13 *inches*

Acquired from the artist

Collection of Jimmie McHugh, Los Angeles, Calif.

1300

[NUMBER 100]

ANNA MARY ROBERTSON (GRANDMA) MOSES

AMERICAN: B. 1860

100. *THE VILLAGE OF HOOSICK FALLS.* The village with white slate-roofed houses scattered on a plateau, amid ranges of hills and enclosed by a stream winding around its outskirts; carriages and pedestrians enliven the foreground, while an old-fashioned steam locomotive is seen pulling a little train across the railroad tracks over the river. Signed at lower right MOSES. (*Ballentine*)

150

Board: 24 *x* 29½ *inches*

[See illustration]

JEAN LURCAT

FRENCH: B. 1892

101. *BAIGNEUSES.* Three girls in black bathing suits are depicted near the beach of a rocky slate blue seashore; two are wading in the water, the one at the left standing on the gray sand, where a heavy shadow is visible. Blue sky with wind-swept clouds above a rose sunset line at the horizon. Signed at lower right LURÇAT, and dated '31.

44½ *x* 57 *inches*

Exhibition, L'Art Français, Tokyo, 1932

Exhibited at the Valentine Gallery, New York

GEORGE GROSZ — AMERICAN: B. 1893

102. *IN THE STUDIO.* The artist, with palette and brushes in his hand, is seen standing in profile to the left; before him his scantily dressed model fronting a mirror, her head turned over her left shoulder, and a light greenish cap covering her chestnut hair. A crude table with pipe and painting paraphernalia at the left. Signed on the back of the canvas GROSZ, and dated 1928. (*Leonni*)
46 *x* 29½ *inches*

GEORGE B. LUKS — AMERICAN: 1866-1933

103. *CZECHO-SLOVAKIAN ARMY ENTERING VLADIVOSTOCK.* Buff buildings border the snow-covered road on which Czech infantry is marching, preceded at the right by their officers on horseback with the red and white Czecho-Slovakian flag. Signed at lower right GEORGE LUKS, and inscribed with title. (*N. J. Private Collector*) *Gouache:* 32 *x* 55 *inches*

EDMOND CERIA — FRENCH: B. 1884

104. *STILL LIFE.* A Delft compote filled with ripe peaches standing on a crude wooden table, with pumpkins and various fruits around it; at the left a gray pitcher and a container with strawberries. Deep blue background. Signed at lower left CERIA. (*N. Y. Private Collector*) 26 *x* 36 *inches*

HENRI EDMOND CROSS — FRENCH: 1856-1910

105. *THE MOLO.* On the pier at the left, gondolas are lined up in cool morning light; groups, painted in brown, green and black shades, are crowding on the Piazzetta before the Bibliotheca and the two columns. Signed at lower right HENRI EDMOND CROSS, and dated 1904. 16 *x* 20 *inches*
Collection of Mme. Léon Gerard, Paris

ARTHUR FAGES — FRENCH CONTEMPORARY

106. *REGATTES.* Four sailboats, in pale yellow and other pastel shades, are at anchor near a boat landing, on either side of which is seen a motor boat flying the French flag; a tent in the foreground. Signed at lower right ARTHUR FAGES.
29 *x* 19 *inches*

[NUMBER 107]

PAUL CLEMENS — AMERICAN: B. 1911

107. *TWO GIRLS.* Two little girls are seated in red chairs at a table, on which stands a huge wicker basket filled with multicolored flowers; a glass and a pitcher at the side. In the rear, a glass bowl with fruit is seen on a lowboy. Signed at lower right CLEMENS, and dated '41. (*Ballentine*) 29 *x* 39 *inches*

Acquired from the artist

[See illustration]

JEAN DUFY — FRENCH: B. 1888

108. *CHATEAU EN TOURAINE.* On a hill, a white castle with blue roof and red chimneys is seen outlined against rose clouds; before it, on the slope, haystacks are piled on a golden yellow field. Trees in vivid colors grow in the immediate foreground on a steep declivity. Signed at lower right JEAN DUFY. (*N. Y. Private Collector*) 21½ *x* 15 *inches*

From the Perls Gallery, New York

ANDRE DERAIN — FRENCH: B. 1880

109. *NUDE.* Seated figure of a woman, her head in profile to the left, with her back to the observer. *Sanguine:* 24¾ *x* 18¼ *inches*

CHRISTIAN BERARD — FRENCH: 1903-1949

110. *SEATED FIGURE.* A youth in brown seated on a stool to half right, holding in his right hand a transparent scarf. Dark gray background. Signed at lower left BERARD, and dated '28. (*N. Y. Private Collector*) 18¼ *x* 12¾ *inches*

From the Galerie Quatre Chemins, Paris, 1931

Exhibited at the Pennsylvania Museum of Art, Philadelphia

Collection of Mr and Mrs Maurice J. Speiser, Parke-Bernet Galleries, Inc, New York, 1944

COLIN MIDDLETON — IRISH CONTEMPORARY

111. *MAGNETIC LANDSCAPE.* Colorful abstractions of houses stand around telegraph poles near a seashore, with the rising moon; a railroad track leading into the foreground at the right. Signed at lower left COLIN M., and dated 1942. 18 *x* 24 *inches*

EUGENE EDWARD SPEICHER, N.A. — AMERICAN: B. 1883

112. *TREES IN BLOSSOM.* A row of old fruit trees in full bloom line a luxuriant green field; a patch of brown soil in the foreground. A forest in lavender shades in the distance, outlined against a light blue sky with clouds at the left. Signed at lower left EUGENE SPEICHER. 16¼ *x* 20 *inches*

Exhibited at the Museum of Modern Art, New York, 1937

RAMOS MARTINEZ — MEXICAN CONTEMPORARY

113. *GOING TO MARKET.* Barefooted young Mexican women are seen walking along a buff wall in a frieze-like composition, carrying baskets with flowers, fruit and pottery on their head. Banana trees on either side before a blue southern sky. Signed at lower left RAMOS MARTINEZ. *Gouache:* 24¾ *x* 31 *inches*

Acquired from the artist

FRANCOIS OLIVIER — FRENCH CONTEMPORARY

114. *APPROACHING STORM.* Two fir trees grow at the left on a green slope along a lake, which is lined by ranges of russet and amber mountains on the opposite bank. A huge white cloud is seen afloat in a deep ultramarine sky. Signed at lower right OLIVIER. (*N. Y. Private Collector*) 21½ *x* 25½ *inches*

Acquired from the artist

KARL HOFER — GERMAN: B. 1878

115. *MALCESINE.* Huddled behind fortifications are medieval buildings, painted predominantly in reddish lavender and buff shades; a row of green bushes around the town wall. Signed at lower right with monogram, and dated '37. (*Gruenbaum*) 19½ *x* 31½ *inches*

From the Nierendorf Gallery, New York

OTHON COUBINE — CZECHOSLOVAKIAN: B. 1883

116. *NU COUCHE.* Full-length figure of a dark-haired young girl, her legs crossed and her head resting on her right arm; a gray blanket is spread over her couch. Signed at lower right COUBINE. (*N. Y. Private Collector*) 24 *x* 28½ *inches*

Collection of Adolphe Basler, Paris

LOUIS BOUCHE — AMERICAN: B. 1896

117. *INTERIOR WITH FIGURES.* A bedroom interior, with a woman in a pink chemise seated on a sofa at centre, another figure standing at the right in henna red and white costume, her back to the observer. (*N. Y. Private Collector*) 20 *x* 24 *inches*

AUGUSTUS EDWIN JOHN, R.A. (ATTRIBUTED TO) — BRITISH: B. 1879

118. *STILL LIFE.* A yellow teacup, patterned in green, yellow, and orange, before a yellow-green ground, with a blue and a black vase placed at the left. Signed at upper right JOHN. (*N. Y. Private Collector*) 15¼ *x* 13¼ *inches*

Collection of A. E. Austin, Jr., Hartford, Conn.

EMIL NOLDE — GERMAN: B. 1867

119. *MARINES: TWO STUDIES.* A small tug emitting yellow smoke, on a night sea; and a large area of smooth water with a stretch of green shore, under a sunset sky. Both signed at lower right NOLDE. Together with a pencil and watercolor sketch of a crouching nude by George Kolbe. (*N. J. Private Collector*) *Watercolors:* 8 *x* 12, 12¼ *x* 19, *and* 13 *x* 19 *inches*

ALEXANDER CALDER — AMERICAN: B. 1898

120. *THE CIRCUS.* Two girls are seen performing a flying acrobatic stunt in a circus tent, where in the manège, on two different planes, horses are performing. Signed at lower right CALDER. (*Warner*) *Ink wash:* 10½ *x* 14½ *inches*

From the Mortimer Brandt Gallery, New York

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

[END OF SALE]

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